

# NORTHERN JUNKET



VOL. 12

NO. 4

50¢

# INDEX

| Article                                          | Page |
|--------------------------------------------------|------|
| Take It Or Leave It - - -                        | 1    |
| Suggested Format for Bicentennial Demonstrations | 2    |
| Fiddler In A Taxi - - - -                        | 7    |
| A Visit To An English Folk Song Club -           | 15   |
| Dancing - - - - -                                | 18   |
| The Village Assembly - - -                       | 22   |
| Christmas Revel - - - -                          | 23   |
| Contra Dance - The O X O Reel - -                | 24   |
| Square Dance - Lady Be Good To Me -              | 25   |
| Kitchen Junket Song - Grandfather's Clock        | 26   |
| Book & Record Reviews - - -                      | 28   |
| Odds And Ends Of A Hunt - - -                    | 32   |
| It's Fun To Hunt - - - -                         | 35   |
| Fiddling Statesmen - - - -                       | 41   |
| What You May Never Have Known About New England  | 43   |
| Do You Remember? - - - -                         | 45   |
| Kitchen Lore - - - - -                           | 47   |
| Kitchen Hints - - - - -                          | 48   |

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SAVES "Southern Appalachian Video Ethnography Series", has an interesting catalog of their films. Write to: Broadside Video, Elm & Millard, Johnson City, Tennessee, 37601 requesting their catalog of films and takes.

THANKS TO: Vy Levine, cigars.

T A K E I T O R  
L E A V E I T



First, let me say that I am truly sorry that this issue of NORTHERN KET has been delayed. There are but twenty four hours in my day and I've never been busier than in the last 6-months. There was a busier than usual summer and fall dance camp and workshop circuit. Then - - I wrote a book "HERITAGE DANCES OF EARLY AMERICA", soon to be published; started another one of a bit later dances; wrote a new introduction to "THE COUNTRY DANCE BOOK" soon to be reprinted; traveled some 2000 miles; also, as president of the Historical Society of Cheshire County with two historic buildings and museum to oversee takes time, as does being on the Mayor's Bicentennial Committee, plus directing our annual fall folk dance camp, annual November square dance weekend and getting ready for our big Year End Camp. So, once more: I'm sorry.

It is encouraging and gratifying to note the tremendous interest in early American contra dances, The ladies tell me that they feel "so elegant" dancing them to a slower tempo than today's modern square dancing. And if the ladies believe something is elegant it is going to stay around for some time! The Lloyd Shaw Foundation, Inc. 1890 Darlee Ct. Lakewood, Colorado, 80215, has recently issues two 45 rpms for a couple of the necest of these old contras: "The Market Lass" & "The Doubtful Shepherd". Naturally, I hope every reader will buy them. Deal with the Foundation direct, please. That's why I gave their address! Have a Merry Christmas and a Happy Dancing New Year.

Sincerely

Ralph

# SUGGESTED FORMAT FOR BICENTENNIAL DEMONSTRATIONS

as developed by

L.A. "DUKE" MILLER

## Advantages:

1. It works. Never has it failed to rouse favorable response and standing ovations. Contrast with "Modern" does it.

2. Very little rehearsal necessary for dancers who dance on the phrase. One or two sessions are enough unless live music is used.

3. No caller as such is necessary. Instead we use a Dancing Master or Prompter who in turn uses no patter.

## Preparation:

1. Two substantial tables placed 10-12 feet apart and 20-25 feet inside the entrance.

2. Costumes of the era. Women can easily dig out or make their own, but bonnets and shawls are a must, Men wear knee breeches, white stockings, etc. but hats and canes are a must. Wigs help. Some men wear military uniforms including swords. The Dancing Master should



carry a gold-headed staff similar to that used by the drum major of a pipe band.

### Music:

If a record is used, a good march with no "tags" or "inserts" works well. We like "Wheels Q" or the old 78 r.p.m. "Viennese Two-Step". If live music is used they must play "straight while dance goes on but may use "fanfares" during introduction. The D.M. signals them by rapping staff on floor.

### Action Sequence:

1. Two butlers, in costume, take charge of one table, and two maids, also in, the other, (see "notes")

2. Entrance of at least three couples of dignitaries. We suggest the mayor and wife, president of the dance group and wife, and chairman of sponsoring group and wife. As they pass between the tables the servants help them shed their outer clothing; for men, at least their hats, canes or swords; for ladies, at least their bonnets and shawls. This group then establishes a receiving line.

3. Entrance of at least two sets of dancers who also deliver their outer wraps, hats, canes, swords, bonnets, shawls, etc. to servants. They then go down the receiving line formally. Only then do they take square positions on floor.

4. Entrance by Dancing Master, in costume and carrying gold-headed long staff. He raps staff on floor for attention, then prompts one word: "SALUTATIONS".... Raps staff once. Music starts. All men step toward center and face partners, men bow, ladies curtesy; repeat with men moving left to face original right hand lady, then opposite, then corner ladies. Turn partners with a two-hand turn, then promenade. Four beats before end of

promenade the D.M. prompts: (raps once) "FIGURE 1

### "FIGURE # 1"

Head ladies chain over and back  
 Then chain with right hand ladies over and back  
 Side ladies chain over and back  
 Then chain with right hand ladies over and back

During this 64 beats of action the D.M. remains silent except that on the last four beats he prompts:

"INTERLUDE"(raps staff on beat 64)

We use full Grand Square for 32 beats. Last four beats, D.M. prompts

### "FIGURE # 2"

Use right and left turn in same order that chains were used.

"INTERLUDE"

Repeat Grand Square

### "FIGURE # 3"

Use heads right hand star and back by the left, then go to the right and make two stars; then sides star in center; then to their right for two stars.

"INTERLUDE"

Repeat Grand Square

### "FIGURE # 4"

We often use couples chaise with men passing back to back going over (8 counts) and ladies back to back on way back. However, we prefer the old "Balance Four": Couple #1 sashays between couple #3 who promenades sing

ly to head position (all in 8 counts). Then couple #3 sashays home while couple #1 promenades to place. Repeat heads with right hand couples; sides straight over; then with their right hand couples. Note: This figure is same as "chain here, promenade there", of Fireman's Dance.

### "INTERLUDE"

Repeat Grand Square

### "DEPARTURE"

After final Grand Square repeat "Salutation" sequence, ending with promenade off the floor to retrieve wraps at table. D.M. should be last to leave the floor, slowly, and bowing right and left to audience.

### PROMENADE POSITION

We suggest that lady merely place her left hand on partner's bent right arm. In leaving floor the dancers may bow right and left to audience.

### NOTES

1. Some groups prefer to have the D.M. make his entrance either after the servants or after the receiving line. This enables him to rather formally place each couple of dancers in desired positions.

2. Of course this format is not entirely original but has evolved from much trial and error. Other figures and breaks have been and can be used, but each should take 32 or 64 beats to save need for much more practice.

3. Nearly 30 years ago, Rube Merchant of Nassau, N. Y. led a group of his dancers in a simpler but similar demonstration for the late Lawrence Loy, at Amherst, Mass. They used different figures and pictured a later

era - men wore white pants, blue coats, straw hats, canes, etc. but from that stems my present interest.

4. At my age I feel complimented when someone copies one of my ideas. Please feel free to copy all or any part of this one.

"DUKE"



The following important announcement has just been received:

The Boston Centre  
of the Country Dance and Song Society  
presents

### CELEBRATION

a program of dance and music for the American Bicentennial, to complement your community's festivity.

For this bicentennial birthday, the first real American dances are performed with glimpses of the social life of those times. The company, costumed with historical accuracy, dance, sing, and play music from the house, street, church, tavern, and ballroom.

Throughout New England, "CELEBRATION" can be presented in or out of doors, at historic sites, parks, museums, and town halls, from Summer 1975 to Fall 1976. Dancing for all can follow the performance.

Write to: Boston Centre, CDS. 57 Roseland Street, Somerville, Mass. 02143. Or phone 617-354-2455

Ada Dziwanowska will participate in the International Christmas Festival at Jane Farwell's Folklore Village, Dodgeville, Wisconsin, December 27 to January 1.





# FIDDLER IN

## A TAXI

by LEVI MESSIER

Jean Carignan, sitting in a typical St. Catherine Street quick-service eaterie, is a study in contrasts. In one guise, he is a Montreal taxi driver, typical of the other working-class patrons - quiet, unassuming, and perhaps a little preoccupied. But removed from the vinyl and juke box restaurant atmosphere, he cuts more than an impressive figure.

Carignan is recognized as one of the finest folk fiddlers in the world, a title few would aspire to win with as much surety as he.

The last of a vanishing breed of musician, he can point to a flawless proficiency in no less than five separate styles of folk fiddling - Quebecois, Maritime Canadian, Irish, Scottish and Bretagne. It would take a keen ear to pinpoint his flaws in U.S. country music or in imitations of classical baroque themes.

His talent has been admired by everyone from Queen Elizabeth (before whom he played twice) to Pete Seeger the dean of North American folk music. At concerts across the continent and Europe Carignan's music has inspired people to call his playing everything from dazzling to incredible.

But it is precisely because his technique is so unique that Carignan is tied pushing a Montreal taxi. He has never learned to read or write music, and all he

has learned is kept behind his large and sensitive eyes. As a result, he spends most of his time defending the intricacies of his craft to a public uneducated and unappreciative of basic folk music.

( E O )

"One day somebody asked me what right I have to say I know how to play Scottish reels", he said excitedly, rattling his coffee cup on the table. "Well, I'll show you. This here is my grandmother; it's the notice of her death." And out of the depths of his wallet, Carignan produced a tattered clipping announcing the passing of one Marie McCrairy. "That proves I have Scottish blood in me," said Carignan smiling. But he needn't have tried to prove his credentials that way. One earful of his technique would suffice.

( E O )

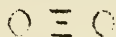
It's still an uphill battle for Carignan, who doesn't meet with too much demand for his talents. He gets jobs frequently enough - at country fairs, dances, political rallies and the like. More recently, he has played 10 years with the Feux Follets and Marie Calumet dance troupes, and for audiences dining at the Auberge Le Vieux Saint Gabriel. Yet there's no steady demand for the pure stylist. Young musicians in rock and pop fields burst on the field like super-novas, and leave the serious musician behind.

( E O )

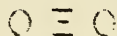
By contrast Carignan's love for the fiddle, has been life-long. Born 58 years ago in Lévis, just north of Quebec City, he first picked up the fiddle at the age of four. His father, a bricklayer and part-time fiddler, taught him ancient tunes passed down generation by generation.

"But one day, when I was ten, I brought home some

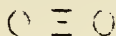
records by Michael Coleman," said Carignan. "Coleman was Irish, he lived in Brooklyn and was one of the best Irish jig fiddlers of all time. My father said to me, why do you want to listen to that? You'll never be that good."



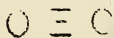
But young Jean rose to the bait, and learned every one of the tunes. Now, a master of some 26 of Coleman's unwritten pieces, Carignan is the only man in the world who knows how to play them without cheating, or slurring the notes to make it easier.



His rigid adherence to pure technique has made him into something of a curiosity with serious classical musicians. Often, members of the Montreal Symphony Orchestra have been known to approach him on a point of bowing or fingering. Calvin Sieb, the MSO's concert master has learned a few tricks from the untrained Carignan, and calls him a close friend.



That's not as strange as it may seem, though. Carignan boasts a fine collection of classical and folk violinists. He studies each record in his library, which numbers in the thousands, and can tell you strong points and weaknesses of every great classical violinist on record.



"A piece by Coleman," he said, "is as complicated as any by Beethoven or by any other classical composer. You have to play it exactly right, never change a note. Would Menuhin re-write Beethoven? Why should I re-write Coleman?"

"But Coleman is only one man. There are many languages of the fiddle. If you play Quebecois style, it's

completely different that what you hear in New Brunswick. And don't ever let anyone tell you that Scottish and Irish reels are the same thing. They may sound similar, but they have techniques so different you'd never be able to find them similar if you knew what to look for.

○ = ○

"The trouble for fiddle players in this country can be seen if you remember Don Messer. There are people picking potatoes in Prince Edward Island who can fiddle better than Don ever could. But people like Messer are good businessmen. They know that the people want and how to give it to them."

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People have given Carignan help. Pete Seeger, when he first heard of him through Montreal impresario, Sam Gesser, immediately asked Carignan to tour with him. In 1960, Montreal folk singer Alan Mills took Carignan to the Newport Folk Festival, where their act was one of the highest spots of the event. And in 1968, Joan Beaz, stopped her concert at Place des Arts to have Carignan fiddle a few tunes.

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But he isn't tied to the type-filled salesmanship so much demanded by modern record companies. Carignan has a home in Ville Lasalle, and he wants to be secure in the knowledge that they are well taken care of, and not in the hands of fickle audiences who couldn't tell an overnight wonder from a serious musician.

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Carignan has made six records, including a couple on the Folkways label with Alan Mills and Seeger. A couple were done for the London people, but he isn't

satisfied with any except the one with Seeger.

"I tell you," he said, "All that those record producers want is to make me play the way he wants. They want me to play with their pianists, with their accordion players. I want to play with mine, and do it the right way. Most of the back up men today, can't play at all. Seeger helped me though. When we were recording, the producer told me to do something I wan't want, and Seeger told that man that I could do it my way, or Seeger would walk out. The producer shut up fast."

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Just recently however, Carignan made a new LP recording for Philo Records, Inc. of North Ferrisburg, Vermont. It was his first recording in 10 years, and consists of 16 tunes, most not previously recorded, drawn from his phenominal repertoire of traditional fiddle music.

○ ≡ ○

"We tried our best to make it good," said Carignan with his characteristic reserve. "There's an awful lot of stuff on it. It's not easy to change from Scotland to Cape Breton to Quebec all within a few days."

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Indeed the record is good, not only as an example of extraordinary fiddle playing, but as a well-recorded document of musical styles and techniques that will probably not survive beyond Jean Carignan. No-one in the world can play with the precision and flair of Carignan and as the fiddler himself sadly admits no-one is learn ing. The record, entitled simply "Jean Carignan", was made at the Earth Audio Techniques Studio in Vermont, and produced by two of the partners in the studio, David Green and Phil Hresko. The studio is an old barn, remodelled to accomodate a quarter-million dollars in 16-track equipment.

"Carignan is one of those virtuoso geniuses that we thought was being neglected," Hresko said on the phone recently. "It's really been an honor for us to have him on our label. Just think, a musician that great living that close to us. We make a point of not imposing any "Studio sound" on the artists, and we treat the people we record as artists. We want to offer people a chance to learn about their music."

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It was this approach that appealed to Carignan, who in conversation, cannot hide his disappointment that his own province and country have shown little appreciation of his staggering talent.

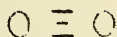
○ E ○

Carignan said that since making this new record in the U.S. he has had several offers from Canadian recording companies and even some interest from people at the Universite de Quebec. "Now they all want to know what this music is that I'm playing," he said. "They want to know about Quebec music but they don't want to hear that a lot of it was brought over from Scotland and Ireland. The record companies have been calling me, too. But I told the people in Vermont, you don't have to worry. I will make another record for them, maybe two - they did a lot of research for me for this last one, and they didn't charge me for it. No one in Canada did anything; they waited until the U.S. did."

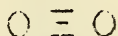
○ E ○

Carignan had originally wanted to be a shoe maker, a craft he studied and can still use everytime he runs out of an old pair. Before he went too far into that life, though, he was discovered by the orchestra leader George Wade, and toured Canada as a member of the group known as George Wade and the Corn Huskers.

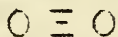
Over the past 20 years or so, Carignan has given concerts at Town Hall and Carnegie Hall in New York and Jordan Hall in Boston. He's appeared in Newport and several Mariposa festivals, represented Canada at the Cavalcade of the Commonwealth festival in London in 1960, and was invited to play for the Maple Leaf Ball by the then High Commissioner George Drew, which was an appearance before Princess Alexandra.



His appearances before Queen Elizabeth were in 1959, when she was in town to open the St. Lawrence Seaway, and several years later, when she appeared in P.E.I. for the Charlottetown Festival.



Those were the best years of his life, and they are going quickly. His left ear, the one closest to his fiddle is going deaf after long days of battering from a rivet gun he worked for four years and a 58-pound steam jackhammer used in steel demolition for another four. His days as a perfectionist may soon be over.



"I've worked in my life," he said, with a slightly tired tone. "The doctors say that my ear will never be fixed, the damage is beyond repair. But I will do something very few other fiddlers do, and that's to put my instrument away when I can't play any more. Too many musicians go on after they can't do it any more. I won't".



And with him, many things will go. The Coleman tunes. The incredible styling that has never been completely catalogued and recorded in anticipation of that one man in a century with a bow across catgut.

Will he ever pass his knowledge on?

"No, there's nobody to learn," he said. "Go on the street, ask any kid you meet, who was Mendelschn, who was Paganini. He won't know. But he'll know who the hoo key stars are. It took me 45 years to learn. You think I've got that much time to teach?"

Perhaps not. But perhaps we should have taken the time to listen to and learn from him during his great years. And so, a salute to "Ti-Jean", as he's affectionately known, the greatest folk fiddler in the world.



You should know that a weekly series of New England Style Squares & Contras is being held every Tuesday at 8:15 p.m. at the Cambridge, Mass. YWCA with Ted Sannella & Tony Parkes calling. Live music with Donna Hinds on fiddle, Hank Chapin, bass, and Tony Parkes & Peter Barnes alternating on the piano. The series is sponsored by the Country Dance Society.

The Philadelphia Folk Dance Center, 2027 Chestnut St. (YWCA) Philadelphia, Pa. will present Eugene O'Donnell in an Irish Dance Workshop "Irish Christmas" December 20, 1975.

Natick High School will again host the New England Folk Festival, April 23, 24, and 25, 1975.



# A VISIT TO AN ENGLISH FOLK SONG CLUB



by ED MOODY

Have just returned from a visit to England where, as an overnight guest of Mr. & Mrs. Jack Hamilton of the Southerners, I was exposed to an occurrence that is unfortunately, not seen in America. It is known as the Folk Song Club. It is a pleasant get-together or people who are interested in preserving the music of the past and keeping it alive. I was lucky to attend a session where the members contributed - each with his/her own speciality. I was told that quite often professional talent fills the program, but my night was scheduled for an opportunity for each and every one who could sing, recite, or play a musical instrument to do their thing.

These clubs often meet in local halls or in the big rooms at a Pub, and the particular one I attended was in a room at a Pub next to the other meeting place, where neighbors sat and enjoyed a mug of beer. About 60 plus folks attended. Called "The Junction Folk Club" it is sponsored by Isobel Sutherland, who is a fine singer though she did not perform on this particular evening.

For a small fee one passes through the door into the big room either empty handed or with a pint of beer

in a large glass, to find a seat and sit and listen to a fine program. There is one very strict rule - no one enters the room while a performer is working. Once inside and settled in a comfortable chair, the program runs merrily along with performer following performer each doing his/her specialty with nary a pause.

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Most of the songs are semi-traditional and have a short chorus after every stanza in which the entire audience joins in to sing that chorus. Each song has a story which is nicely carried on in the relating and often has up to well over a dozen verses tracing the love life or doings of some particular person or event.

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In mid-evening comes what is called an Intermission, which seems to be the pleasantest spot of the entire program. The several musicians gather on the rostrum or stage and enjoyable music bursts forth. Years ago at New Hampshire Festivals, the many fine fiddlers and other instrumentalists would hunt up some room such as the boiler room or janitor's quarters and settle down to play any tune they most desired. This English so-called "Intermission" surely reminded me of such a session. Fiddles, flutes, and accordions from big ones to small squeeze-boxes, came from nowhere to tune up and get to work. This particular evening the leader was a girl with an accordion who struck up a tune, and one by one, all fell in with her til about the second time through when all were busily playing. As she got near the end of a tune, after they had played it a couple of minutes, she would announce another tune and without a pause all would slide smoothly into the named tune.

<<->>

This procedure took me back many years to those

non-scheduled sessions at festivals in the U.S. where our fiddlers met at supper time to play as their hearts desired. Sadly, in those days we did not have taping machines to record some of the marvelous music they produced and also, sadly, I didn't have a tape machine with me at this Folk Party, either.

<<->>

The two highlights of the evening came first - a monologue by a local player which traced the actions and history in a very humorous way of King John and the Magna Carta, and an excellent solo on an accordion by Helen Holt of a fine medley of traditional tunes performed in English-Scottish-Irish, and even Yankee rhythm. One song flowing right into the next.

<<->>

At the close of the evening session every one present adjourned to the counter in the Pub for one last schooner of beer before heading for home. Surely, here in New England, we can take a lesson from England and organize a few of these clubs. The evening was one of the highlights of a short trip to the Motherland which I certainly enjoyed, thanks to Jack and his fine lady, Mavis.

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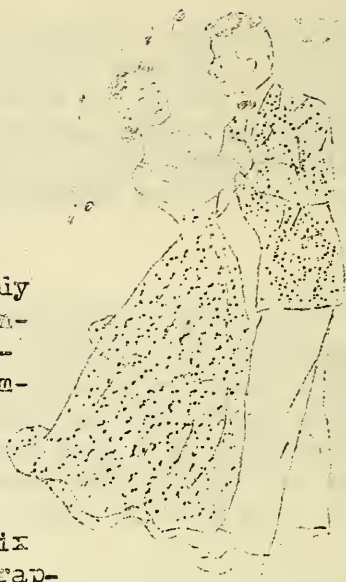
Write to Innisfree Records, Inc. 70 Turner Hill Road, New Canaan, Conn. 06840. requesting their catalog of traditional music. They say "Traditional music is our first love and we intend to concentrate the majority of our efforts in that field."

Another outlet for traditional music might well be-- "We Connecticut Yankees", P.O. Box 2, Simsbury, Conn. 06070. Send them .50¢ for complete catalog.

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# DANCING

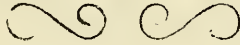
by FRED COREY



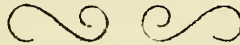
Dancing is the rhythmic movement of the feet and/or body in time with music. Natural dancing is an individual's spontaneous response to music with improvised body movements and footwork. Square, round, social, couple and folk dancing are standardized dance forms which permit dancers to intermix readily with a high degree of rapport. The concept of a dancer dancing in concert with others would not be possible if each individual did his own natural thing. Agreement on the method of dancing and on common figures is required to dance compatibly with others. Such agreement may consist of compromise on each dancer's individual thing. Dancing in concert with others requires expression of the music's rhythm and tempo in synchronism with the musical beats. The dancer's style and body mechanics permit individual interpretation and expression of musical motivations, while standardization of figures provides the common vehicle for the mutual endeavor. The difference between dancing and exercise is that dancing requires the use of style to express rhythms and the footwork and body movements with the tempo.

A thorough knowledge of music is not required to dance, but a person must feel and respond to the rhythm and tempo. Anyone who can hear the beat can learn to keep time with it, and can walk with the music. Walking in time with the beat is usually considered as marching as opposed to dancing. A marching or walking step usual

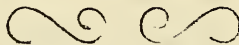
ly involves a heavier transfer of weight than a dance step, which is a light floating transfer of weight. Many square dancers use a marching step and could improve their dancing simply by learning to step light and easy.



Keeping time with the music may be practiced by tapping a finger or toe in time with the beat. After repeated practice a person learns to keep time to the beat without any conscious effort. Listen for the beat of the drum or bass fiddle. These instruments usually serve as a musical clock to measure the time for the musicians playing other instruments. Count the beats as you pat your foot or tap your finger. Count beats in groups of fours or threes depending on how the measures are divided. It is easy to tell if the beats are grouped in three or four to a measure. Four beats to a measure identifies  $4/4$  music which is used for the family of dance types related to the Two-Step. Three beats to a measure is  $3/4$  time music and is used for the Waltz and related dance steps.



If you can walk in time with the beat you can learn to dance. Dancers who do not step in time with the music do not feel and are not motivated by the musical mood, and their dancing is expressionless and lifeless. Listen to the rhythm before dancing. Emphasize a beat and step in time with it. The rhythm identifies the type of dance as two-step, waltz, tango, samba, fox trot, rumba, mambo, etc.



After learning to step in time with the music, the next goal is to perfect your dance steps. Avoid sliding or scraping your feet along the floor. Lift feet slightly, keeping them as close to the floor as possible, but

without dragging them. Transfer weight from one foot to the other as gently and with as light a step as you can. Keep steps deliberately small. Small steps give you a better balance. Good balance is needed for grace, smoothness, light steps, and good posture. Keep weight mainly on the balls of your feet, head up, chin up, fanny in and lead with your toes.



As your dance step develops and smooths out you will continue to practice it while learning to dance patterns and figures. Patterns are made up of one or more dance steps. Some patterns and figures involve body and head movements as well as footwork. Each basic figure should be learned and practiced without music and without a partner. Practice a pattern or a figure alone, moving in line of dance (counterclockwise) until you feel sure of it and it can be performed naturally. Then try it alone with music until it can be danced smoothly and comfortably with confidence. When you can dance it with confidence you are ready to try it with a partner.



Change of pace footwork can occur in a dance to both  $4/4$  and  $3/4$  time music without any change in tempo. A shift of speed in footwork can occur in  $4/4$  time music by taking two slow or walking steps in one measure followed by four quick or running steps in the next measure. It may be cued as "Slow...Slow...Quick, Quick, Quick, Quick," or as "Walk...2, Run 2,3,4." Other examples of change of pace may be "Vine 4, Pivot 2" or "hitch 4; Walk 2".

Dancing is more of an art than an exact science. It may be done in many ways. Some teachers and authorities disagree on many aspects. A significant part of dance instructions and written material is based on the personal opinions and preferences of the leader involved.

It is fitting then that a significant part of a persons dancing be influenced by their personal opinions and preferences. Try to avoid becoming opinionated so that your knowledge and enjoyment of dancing will not be limited. Don't automatically block out a different approach, style, or figure because someone taught it to you another way. Try the new action until you have mastered it, then compare the two ways and use them both or the way that suits you or the dance best. In this manner you will become a more versatile and accomplished dancer. Always remember that you are dancing for fun so have fun and smile. It will help others have fun also.



COUNTRY DANCE IN CONNECTICUT is an informal association formed to promote country dance and related activities in the State of Connecticut. At the present time we are attempting to coordinate and publicise those activities which we know about, and hope to inspire more dancing through our efforts. For information please contact --- Kitty Keller, RFD # 4, Coventry, Conn. 06238.

The Herman's 6th CHRISTMAS FOLK DANCE WEEKEND will be held at the YMCA Conference Center called Holiday Hills in Pawling, N.Y. December 19-21. Leaders will be Michael & Mary Ann Herman, the Manus O'Donnell family. Contact the Hermans 539-0675 or 784-7407

The Krakowiacy, the Polish Dancers of Rochester, N.Y. have been performing authentic folk and national Polish Dances in upstate New York since 1971. Under the direction of Jan Sejda, an original member of the Mazowsze, the ensemble is now available for performance in the Northeastern United States and Southeastern Canada. Contact: Carol Resnick, 11 Wellesley St. Rochester, N.Y. 14607 or phone 442-7792.



# THE VILLAGE ASSEMBLY

THE VILLAGE ASSEMBLY is a group of country dancers who demonstrate and teach authentic dances of the Bicentennial Era in costume. Under the direction of Ralph Sweet, dancing master, they have made several appearances at celebrations, fairs, and evening parties. The dances they use were collected from manuscripts made in America in the 18th century.

The goal of the Assembly is not to stage a theatrical presentation so much as it is to show how citizens of a typical small town in Connecticut would have amused themselves two hundred years ago. The name is derived from a cartoon made in 1776 showing a very mixed company dancing together, a company such as might have assembled in a village tavern or ballroom almost anywhere. Lively music and simple figures make this kind of dance popular with anyone who is willing to try it, and audience participation is an important part of the program.

Country dances are the ancestor of modern square dancing and New England contra dances. The steps and figures are similar and easily learned.

A group of 4 to 8 couples will dance for about 15 minutes, demonstrating several different dances. Then each performer will take a partner from the audience and other couples willing to try are encouraged to join. About 30 minutes is spent teaching basic formations and figures. After a short intermission this is repeated, a demonstration and then audience dancing.

This program can be performed without audience participation if space and time are limited. The space required for performance alone is a solid wood or composition floor about 20' X 49'. Musicians accompany the entire performance. Contact Ralph Sweet, 32 So. Maple St. Enfield, Conn. 06082. phone 749-4494.

\*\*\*\*\*

# CHRISTMAS REVEL

In its fifth year, the "CHRISTMAS REVELS" will usher out the shortest day of the old year and welcome the rebirth of the sun with traditional dances, songs and drama.

Tickets are now on sale for four performances at Sanders Theatre, Boston, the weekend of Dec. 20 and 21 at 3 p.m. and 8 p.m. The Revels have become something of a holiday phenomenon in the area, usually selling out all shows, as Bostonians seek good cheer of Christmas Carols mixed with pagan festivities associated with the winter solstice.

"A wild holy day" which the medieval church adopted and modified, modern revels will include costumed jugglers, feasters, morris dancers, an authentic mummer's play, and early music by the "Quadriivium" ensemble. Sanders is bedecked in wreaths for the occasion, and audiences join the peasantry in caroling.

The Abbots Bromley Horn Dance, part of this year's Revels, is still performed in England, where men wearing reindeer horns dance from dawn to sunset. Also included will be a dramatization of Sir Gawain and the Green Knight, a mysterious knight appearing at King Arthur's court and challenging the round table to a dangerous Christmas game.



# CONTRA DANCE

## THE O X O REEL

As presented by Jack Hamilton at a dance in Wardhurst, England, late September 1975. Recorded at the time by Ed Moody of Hellis N.H.

### The Dance:

6 couples in contra formation

Couples 1 - 3 5- active but do NOT cross over

All forward and back

All do si do right shoulder

All do si do left shoulder

Now the figure from which the dances gets its name

"O X O" (The first two couples circle four left and right; middle two couples star right and left; last two couples circle four left and right. All of this action goes on simultaneously).

Top couple separates, men to left, lady to right and walks down the outside of the set to the foot of the set. They are followed by all of the other couples in single file.

Same active couple meet at the foot, join hands to make an arch under which all of the others in the set pass through and walk up to the head.

Continue the dance as long as desired.

Try this to one of Jimmy Shand's recordings such as "The Duke and Duchess of Edinburgh" on Parlophone extended play HEP 8890. This is an easy but delightful dance and I hope that American contra dancers take to it, keep it and dance it for years to come.

# FOR SALE

Modern Contras - \$3.00  
by Herbie Gauldman

Swing below - \$1.50  
by Ed Moody

A Greater Collection of American Country Dances of The  
Revolutionary Era - \$3.00  
by Keller & Sweet

The Ralph Page Book Of Contra Dances - \$1.50  
by Ralph Page - 22 dances plus music

A Collection of German & Austrian Dances - \$1.50  
as taught by Paul & Gretel Dunsing

Square Dance From A Peakes Caller's Clipboard - \$4.95  
by Lucile Winsor & Rob. Merrill

The Southerners Plus Two Easy Ralph Page - \$5.50  
an HP of music suitable for contra dancing

Musical Mixer Man - \$1.00  
by Ray Olson

New Hampshire Camp Tare - \$1.00  
favorite recipes at N.H. Folk Dance Camps

COMPLETE 1002 PAGES OF NORTHERN JUNKIES!  
we have many of the back issues at .50¢ each

Order any of the above material postpaid from:

Ralph Page, 121 1/2 Washington St. Keene, N.H. 03431

# Year End

## Camp

DECEMBER 27 - JANUARY 1

KEENE, N.H. STATE COLLEGE

WITH

YVES MCREAU - Balkan & French-Canadian Dances

CONNY TAYLOR - International Dances

CHARLEY BALDWIN - New England-type Squares

RALPH PAGE - Traditional New England Contrasts

PLUS

GUEST CALLERS & LEADERS

Again, we will be using the facilities of the Student Union Building of the college. BIG dining area. Dance classes & parties in what was once a full-sized basketball court - beautiful wood floor - wonderful acoustics.

\*\*\*\*\*

If you are interested in Folklore, etc. then you ought to write to: Legacy Books, Box 494, Hatboro, Pa. 19040 requesting their catalog #105. It's full of wonderful books on the subject.

The Chicago Marriott will again be the site for the 1976 Convention of Callerlab, April 12 to 14, 1976.

## LATE NEWS

Just a note to let you know that the new address of the CENTER FOR SOUTHERN FOLKLORE is: 1216 Peabody Avenue, P.O. Box 4081, Memphis, Tennessee, 38104. They have completed five new films which will be of interest to anyone interested in Southern Folklore.

\*\*\*\*\*

April 9 - 11 Zadruga presents the 4th Annual Louisiana Folk and Ethnic Dance Festival "FETE FRANCAISE" featuring GERMAIN & LOUISE HEBERT at the Louisiana State University at Baton Rouge. For brochure write: Vennie R. Brown, 4431 Blecker Drive, Baton Rouge, La. 70809.

\*\*\*\*\*

The English Country Dance & Song Society in New York City meets each Tuesday & Saturday evening and feature Live Music for dancing.

\*\*\*\*\*

Dr. Morley Leyton has recently joined the Dance Faculty at Herbert H. Lehman College of the City University of New York as full-time professor of folk dance. He is also a special consultant with the Alliance College Ku jawiaki Polish Dancers.

\*\*\*\*\*

Folk Dance Records with directions on all labels may be ordered from FOLK DANCE HOUSE, P.O. Box 201, Flushing, New York, 11352. Phone 784-7407 (212)

\*\*\*\*\*

# WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeccahs, or Churches & Granges. AND old dance & festival programs Convention programs. Don't throw them away. Send them to me. I collect them as part of a research project. ALSO, any old-time dance music for violin or full orchestration. Dance music only, please. Send to:

Ralph Page  
117 Washington St.  
Keene, N.H. 03431

\*\*\*\*\*

The Canadian Folk Dance Record Service carries full lines of "DANCE ISLAND" LP; also Bert Everett's book - TRADITIONAL CANADIAN DANCES. Write for listings.

185 Spadina Ave. Toronto 2B, Ontario, Canada.

\*\*\*\*\*

Conroy Taylor, 62 Potters Ave. Torrington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at TO 2-7133

\*\*\*\*\*

DO YOUR FRIEND A FAVOR: Get him/her a subscription to NOBLESSE JOURNAL. Only \$7.50 for 12 issues for U.S., Canada, and U.S. Possessions. \$5.00 foreign. A Dance Magazine That Is Different.

\*\*\*\*\*

# SQUARE DANCE

## LADY BE GOOD TO ME

As called by the late Ed Gilmore

There are two good recordings: Balanco #203  
Greenn #12043

Intro. Break & Ending

Allemande left the corner, weave the ring around  
Oh Lady, be good to me.  
Meet your partner, turn back, weave the wrong way round  
Oh Lady, come swing with me.  
Swing your partner round and round,  
Allemande left your corners all  
Come on back, promenade round that big old hall  
Prom - en - ade home, and wing with your gal  
Oh Lady, be good to me.

The Dance:

Head couples star by the right, go once around the ring  
Allemande left your corner, just the HEAD two couples  
swing  
Side couples right hand star, go once around that ring  
Allemande left your corner, then do si do your own  
Back to the corner, swing her round and round  
Allemande left new corner, go back and promenade  
Prom - en - ade home, you've got a new gal  
Oh Lady, be good to me.

Sequence: Intro. Figure twice for heads, break, figure  
twice for sides, ending.

This is a traditional-style singing call. The best callers encourage singing on the "Lady be good to me" bit.

# KITCHEN JUNKET SONG

## GRANDFATHER'S CLOCK

My grandfather's clock was too large for the shelf,  
 So it tood ninety years on the floor;  
 It was taller by half than the old man himself,  
 Though it weighed noj a pennyweight more.  
 It was bought on the morn of the day that he was born,  
 And was always his treasure and pride.  
 But it stopped short never to go again  
 When the old man died

Ninety years without slumbering  
 Tick, tock, tick, tock,  
 His life seconds numbering  
 Tick, tock, tick, tock,  
 It stopped short never to go again  
 When the old man died.

In watching its pendulum swing to and fro,  
 Many hours had he spent while a boy;  
 And in childhood and manhood the clock seemed to know  
 And to share both his grief and his joy.  
 For it struck twenty-four when he entered at the door,  
 With a blooming and beautiful bride.  
 But it stopped short never to go again  
 When the old man died.

Ninety years without slumbering  
 Tick, tock, tick, tock,  
 His life seconds numbering  
 Tick, tock, tick, tock,  
 It stopped short never to go again  
 When the old man died.

This was an all time favorite at Kitchen Junkets.

THANKS TO:

Jason Roth, Cuban cigars  
Iva Randall, cookbook  
Jerry Helt, his latest contra LP  
Mr. & Mrs. Paul Kanaly, grape & elderberry  
jelly  
Windy Sayer, Mae Fraley, Penny Schrader and  
"Duke" Miller, for innumerable items of inter-  
est pertaining to traditional dances  
Toshiki & Sano-san, Japanese "happi" coat and  
Japanese writing combination  
Roger Whynot, music for a waltz quadrille  
Lloyd Shaw Foundation, Inc. contra 45's  
Andy Riffin, LP "Grand Musick".

DIED: November 5, 1975, Ted Mauntz

BORN TO:

Mr. & Mrs. Bruce Crail, a son, Adam Henry

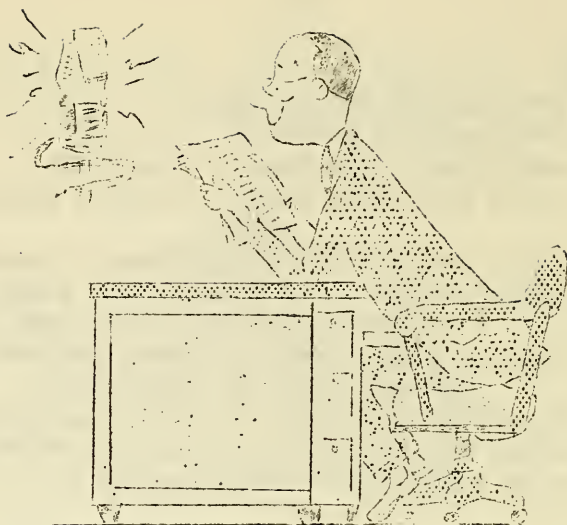
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THE LLOYD SHAW FOUNDATION announces for the BIGENTEN-  
NIAL "A Heritage Collection Of Three Recordings Con-  
taining Four Dances From The Revolutionary Era.

1. The Market Lass - Contra Dance  
Flip side prompted by Don Armstrong
2. The Doubtful Shepherd - Contr Dance  
Flip side prompted by Don Armstrong  
Dance research by Ralph Page. Recorded by Dudley Laufman and his orchestra.

3. Minuet - Arranged by Dena Fresh  
Mazurka - Arranged by Carlotta Hegemann  
LS 1008, 1009, 1010 - \$7.50 Available NOW! from  
The Lloyd Shaw Foundation, Inc. Educational Mailings  
Division, 1890 Darlee Court, Lakewood, Colo. 80215

✽✽✽✽✽✽✽✽✽✽



## BOOK & RECORD REVIEWS

GUIDE FOR RECREATION LEADERS, by Glenn Bannerman and Robert Fakkema. The John Knox Press, Atlanta, Ga. 1975. 128 pp. Intro. & Index. \$3.95.

This is the greatest book about recreation that has yet been published. Why wouldn't it be? After all Bob Fakkema and Glenn Bannerman know what they're talking about. Both have been through the mill so to speak and are eminently qualified to write a book of this sort. Every community recreation leader in the country needs this book; see to it that he/she gets a copy. Personally, I believe that Glenn Bannerman is the best recreation leader in the country, bar none. The man has that inner "something" that sets him apart from the ordinary "fun and games" person. It is a God-given talent that only a few possess. I hope the book sells a million copies, it's that good. R.P.

~ /

**KNOCK WOOD! Superstition through the Ages**, by Dr. Daniel Eberforth. 200 pp. \$11.00. Available in a reprint edition from Gale Research Co. Book Tower, Detroit, Michigan.

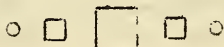
This book covers the survivals of primitive magic and superstitions that have persisted through the ages, and then goes on to study the works of Christianity and the struggle between science and religion. All of us are a wee bit superstitious despite all of the preachments of all Faiths. No? Ever say "gesundheit" when someone sneezes? Or "bless you" for the same happening? Ever refuse to walk under a ladder? Then you're a wee bit superstitious! An interesting, well-written book. R.P.

**GYPSY FIRES IN AMERICA**, A Narrative of Life among the Romanies of the United States and Canada, by Irving H. Brown. 244 pp. \$12.50. Available in a reprint edition from Gale Research Co.

A student of gypsy life and history, Brown wandered and lived with the gypsies for several years and the story he tells in this book is a delightful and captivating account of a fascinating race of people. The author presents a clear, compassionate view of this unknown side of American life. An excellent book. R.P.

**THE STORY OF THE GYPSIES**, by Konrad Bercovici. 294 pp. Republished by Gale Research Co. \$14.00

Here are stories, legends, adventures, and observations about the gypsies from their earliest appearance in Europe to 1925. It traces the origin of the gypsies and gives accounts of their experiences in Romania, Hungary, France, Spain, Germany, Russia, England, America, and other countries.



CONTRA DANCES, With Calls and Instrumental. Jerry Helt, Caller & Prompter. Blue Star Records. Merrbach Record Service, 323 West 14th St. Houston, Texas, 77008. Number of the LP is BS-LP 1029.

This is a good contra dance LP and I recommend it highly. The music side contains three excellent tunes for contras: "Earl Grey", "I Will If I Can", and "The Donnybrook Boy", and better yet, the orchestra plays them as if they liked them instead of just a bunch of musicians playing the notes for union scale! The dances themselves are made up, for the most part, of traditional figures with just enough of the newer figures to show that contras are still a living dance form. Nice going Jerry!

A NEW CONTRA SERIES from the Lloyd Shaw Foundation, Inc. 1890 Darlee Court, Lakewood, Colo. 80215. \$2.00 each. 45 rpm. Dlip sides called by Don Armstrong. Order from your favorite record shop or from the address above.

SHADRACK'S DELIGHT - IS 193-194. A delightful dance composed by one of our best young callers, Tony Parkes. It is a nice dance to a useable tune. Excellent.

YUCCA JIG - IS 195-196 A useable contra to a good recording of Major Mackey's Jig. Excellent.

RACCOON RAMBLE - IS 197-198. A combination of old dance figures forming quite an interesting contra. The music is a westernized version of an old traditional tune no matter if they did rename it! Good.

UP JUMPED THE DEVIL - IS 199-200. A nice, simple contra but nobody will ever make me believe that tunes like Up Jumped the Devil are suitable for contra dancing. And it isn't too good a recording of the tune. Fair.

NEEHAM SPECIAL - IS 301-302. One of the late Herbie Gazireau's dances. One of his best, in fact. The music

is suitable, but again, there is a much better recording of the tune - Folk Dancer's "Glise a Sherbrooke". Excellent.

THE LONG VALLEY - IS 303-304. The dance is one of Don Armstrong's, and a very interesting one it is. The music, Fisher's Hornpipe, is adequate, but Folk Dancer has a better recording of it. Excellent.

INFLATION REEL - IS 305-306. Another one by Tony Parke. The lad puts some good contras together. There are better tunes to dance it to than "Ragtime Annie"! Good.

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THE HERITAGE DANCE COLLECTION, The Lloyd Shaw Foundation, Inc. 3 45 rpm records. \$7.50.

The "package" consists of three records, two contra dances and two round dances. The contras are: "The Market Lass", and "The Doubtful Shepherd". Flip side of each has Don Armstrong prompting the dance. These are two of my favorite old-time dances and I wish I had dug them up sooner! The music is excellent and is in the traditional contra dance style and it is pretty good New Hampshire sound too. Believe it or not, the flute was a traditional instrument for us to use in our orchestras many years ago. Dozens of terrific young flautists may be found today all over New England and Dudley Laufman has one of the best playing these tunes. The two old-time round dances are: "Minuet" arranged by Dena Fresh; "Mazurka" arranged by Carlotta Hegemann. I know nothing about the two dances so will not attempt to be critical of them, other than to say that both are beautiful tunes. R.P.



# ODDS AND ENDS OF A HUNT



## KEENE QUADRILLE BAND

from Clifford G. Wilbur's weekly column in the Keene Evening Sentinel "The Good Old Days", issue of July 20, 1936.

Q. In "The Good Old Days" No. 331, mention is made of the "Keene Quadrille Band". Can you give me the names of the members of this organization?

A. The Keene Quadrille Band seems to have been auxiliary to the Keene Brass Band. In November, 1859, an advertisement in the "Sentinel" tells us that "it has been reorganized the present season, and furnished with a choice selection of new music."

Names mentioned in this advertisement are: George Fulham, 1st violin; E. Hadley, 2nd violin; George A. Day, clarinet; C.N. Tottingham, cornet; G.F. Holton, bass and prompter.

In December, 1863, the name was changed to "Merrill and Holton's Quadrille Band," with S.F. Merrill, 1st violin; F.A. Bowen, 2nd violin; James Spencer, clarinet; H.H. Wilcox, cornet, and C.F. Holton, bass. We have heard it said that as a prompter, Mr. Holton had few equals in the country.

From Windy Sayer the following:

Young Men's Party at Palmer Hall, Friday evening, February 9, 1872. Music by Florence Quadrille Band, F.H. Rumml, prompter.

### Programme

#### Grand March

- |     |                            |                     |
|-----|----------------------------|---------------------|
| 1.  | Quadrille                  | Welcome             |
| 2.  | "                          | Sleigh Bells        |
| 3.  | Contra                     | Money Musk          |
| 4.  | Quadrille                  | Lancers             |
| 5.  | "                          | Portland Fancy      |
|     | Polka and Schottische      |                     |
| 6.  | Quadrille                  | Caledonia           |
| 7.  | "                          | Basket              |
| 8.  | Contra                     | Hull's Victory      |
| 9.  | Quadrille                  | Polka               |
| 10. | "                          | Military            |
|     | Waltz, Galop, Varsouvienne |                     |
| 11. | Quadrille                  | Lancers             |
| 12. | "                          | Portland Fancy      |
| 13. | Contra                     | Pop Goes the Weasel |
| 14. | Quadrille                  | Leap Year           |
| 15. | "                          | We'll Meet Again    |

This was a little booklet, 2 3/4" x 4", with a green silk tassel. Opposite the program was a heading "Engagements" to be filled in. Found in the Amherst Town material in the Jones Library, Amherst, Mass. Palmer and Florence are nearby towns.

And a program of the

#### DANCING CLASS RECEPTION

T.A. Holland, Teacher

Music: Southland's Orchestra, Springfield, Mass.

Prompter: T.A. Holland

College Hall, Tuesday Eve. Feb. 27, 1883

Floor Director: James W. Couch

Dance Order

- |                            |                             |
|----------------------------|-----------------------------|
| 1. March and Quadrille     | 9. Galop or Knickerbocker   |
| 2. Lanciers from Iolanthe  | 10. Quadrille               |
| 3. Quadrille               | 11. Quadrille Polka         |
| 4. Schottische & Newport   | 12. College Lancers from    |
| 5. Quadrille from Patience | "Merry War"                 |
| 6. Quadrille "National     | 13. Waltz                   |
| Guard"                     | 14. Quadrille from Iolanthe |
| 7. Waltz                   | 15. Hull's Victory          |
| 8. Money Musk              | 16. Portland Fancy Medley   |

And here's a much later

SENIOR PROMENADE

Given by Class of Nineteen Hundred and Twelve  
Saco, Maine, City Hall  
Monday Evening, June Seventeenth  
Nineteen Hundred and Twelve

- |                 |                     |
|-----------------|---------------------|
| 1. Waltz        | 9. Waltz            |
| 2. Two-Step     | 10. Two-Step        |
| 3. Schottische  | 11. Schottische     |
| 4. German Waltz | 12. Waltz           |
| 5. Two-Step     | 13. German Two-Step |
| 6. Schottische  | 14. Waltz           |
| 7. Waltz        | 15. Two-Step        |
| 8. Galop        | 16. Waltz           |

And from Dave Proper this receipt:

Mr. L. Allen to

W.H. weaver - - Dt

For tuition of two pupils in Dancing - - \$10.00

Greenfield, Mass. Aug. 23, 1847

Received Payment

W.H. Weaver



## IT'S FUN TO HUNT

The following items are from the pages of The New Hampshire Sentinel, a newspaper published continuously from 1798 to date. We find these old-time dance items of interest.

8/9/82 Walpole: The Impromptu Club had a dinner at the Dinsmore House, Friday evening. After the dinner almost eighty of their friends attended the reception ball. Music was furnished by Maynard & Wheeler's orchestra. Of course this means good music, as "Q" told us last week. They played finely in Chesterfield, but they do that everywhere! The event of this week will be the Young Ladies fair at the town hall, Thursday, the 10th inst. for the benefit of the Unitarian society - - after the concert there will be a dance in the lower hall: Music by Maynard & Wheeler's quadrille band. Admission fifteen cents; supper, twenty-five cents; dancing fifty cents extra.

8/23/82 Chesterfield: Some thirty-five or forty couples of the elite or Summer residents and others, had a nice "hop" at Thatcher's, Friday evening.

Putney and West Chesterfield Universalists had a grand picnic at Thatcher's grounds and pavilion on Wednesday last, over eight hundred being present, including a school party from Westmoreland. C.P. Gilson brought a

party of eighteen in a stage coach, attracting much attention. Dancing and music, etc, at the pavilion.

Dublin: Next Friday evening, Aug. 25, Misses Mamie Smith of Philadelphia, and Miss Ruth Parker of Boston propose to hold a calico ball in the new town hall for the benefit of the town house, and they extend a general invitation to all who would be pleased to join them to be present in calico attire. Admission, twenty-five cents.

### III

3/30/82 Chesterfield: Knapp & Burnett's orchestra, ten pieces, gave excellent music for the dance at Farr's pavilion Saturday evening, at which some over eighty couples were present with probably as many more who did not dance. Mr. Cole, the new leader, will be remembered as one of the band who accompanied Gen. Grant on his tour around the world, and is a first class musician. Brattleboro may well congratulate herself on having an orchestra composed of such excellent material throughout.

9/13/82 Richmond: The annual picnic at Royalton Falls came off Monday, the 4th. The weather was not favorable in the morning, consequently the attendance was much less than last year, but between seven and eight hundred got together in spite of clouds and fog. Everybody seemed to be having a good time, and the Baldwinville cornet band furnished first rate music for our entertainment, and for dancing.

10/4/82 City News: A social dance for the benefit of the Deluge Hose Company will be held at Cheshire Hall, Friday evening of this week. Give the boys a lift.

10/18/82 Chesterfield: Mine host, Stearns, of Chesterfield House, announces an opening dance at town hall, Friday evening of this week, with music by Brattleboro quadrille band. The popularity of the landlord, with

the low figures for dance and supper ought to bring out a crowd and probably will.

≡ ○ ≡

10/25/82 Chesterfield: The dance at town hall Friday evening was a very pleasant affair, a good number present and the music all that could be required.

≡ ○ ≡

11/1/82 Chesterfield: Landlord Stearns will furnish good music (Hinsdale band) for dancing at town hall on the evening of Nov. 7th, to give pleasant employment for those who wait for election news by telephone. All are invited, with the hope that the returns will be so satisfactory that people will "hop" till morning! Good honest work is all that is needed to make them so.

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10/15/82 Chesterfield: Hinsdale quadrille band gave good music for the dance in the evening of the 7th when all present had a pleasant time, the programme being carried out to the letter. Mr. Stearns announcing election returns by telephone, in his easy and graceful manner, every half hour. An excellent supper was served at Chesterfield House.

≡ ○ ≡

Westmoreland: The town hall having been repaired, and a gallery put in the building is to be dedicated on Friday evening by a social dance and supper to which everybody is invited.

11/22/82 Home & State News: The Keene Fire Department will hold its annual ball at city hall, Dec. 29th. The best of music will be procured from Boston.

Walpole: The young ladies of the Unitarian society will hold a sociable in the town hall next Wednesday evening when a good supper will be provided and an opportunity afforded the devotees of Terpsichore to shake the foot.

11/29/82 Troy: The engine company have a promenade concert and ball, with supper at the Monadnock House, Wednesday evening of this week.

Ashuelot: The Ashuelot Fire Engine Company are to give their annual ball this (Wednesday) evening at Dickinson's hall. Supper is to be served at the Hawkins House. The committee will spare no pains to make this a thoroughly enjoyable affair.

≡ ○ ≡

12/6/82 City News: The concert and dance given by the High School Cadets at Cheshire Hall, Thanksgiving evening was a great success in every way. The party was one of the largest and most enjoyable that has taken place in Keene for several years. The Second Regiment Band Orchestra gave a fine concert, and the cadets entertained their friends by an exhibition drill in the early part of the evening. Dancing followed and was continued until a late hour.

The members of W.W. Ball's former dancing class, and their friends, will commence a course of dancing assemblies, consisting of twelve evenings at Liberty Hall, Saturday evening, Dec. 9th at 6½ o'clock. Tickets to course \$12.00. Music, Ball & Maynard.

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12/13/82 City News: The Second Regiment Band Orchestra are engaged to play at a social dance at East Westmoreland next Friday evening. We are glad to know that they are doing more business than in former years, and hope it will continue so that they can retain the services of their present leader, Prof. T.K. Allen.

Arrangements for the grand concert and ball to be given by the Keene Fire Department on the evening of Dec. 29, are nearly completed, and it is safe to say that the ball will be one of the best ones ever given by the de-

partment. The Boston Cadet Band, eleven pieces, will furnish the music for the concert and for the dancing. All the arrangements are being made with a view to having the ball conducted in the best manner throughout.

III O III

Chesterfield: Any musical combination having Messrs Knap and Higgins among its members will be a success as proved by the fine music of "Brattleboro Old Line" band, on Wednesday evening Nov. 29th. Some thirty to forty couples were present, having a very pleasant dance, and as might be expected, a capital supper in the prettily decorated dining rooms of Chesterfield House.

III O III

Troy: The firemen had a poor night and bad traveling for their annual ball and supper. It was very snowy and bad traveling. This has so frequently been the case that it is safe to prophecy a stormy evening whenever the annual ball is called.

III O III

Nelson: Friday evening, Dec. 8th, Frederick Taylor, Esq. of Marlborough, representative-elect from the classed towns, Nelson and Stoddard, gave a supper to such of his constituents as chose to attend, the invitation being extended to old and young. It was well attended, and a pleasant affair. There was music and dancing at Union Hall at Mr. Taylor's expense for such as chose to indulge in that amusement. About two hundred people partook of the supper, the company being largely of Nelson people, though some were present from Stoddard.

III O III

1/3/83 Dublin: On Thursday, Dec. 28th, the town hall was dedicated by a public entertainment....After refreshments, the audience retired, and so the hall was considered dedicated. Next Tuesday evening there is to be another ceremony to dedicate it as a dance hall. As

a music hall, we are sorry to say, several good musical judges pronounced it decidedly defective. How this happened perhaps the committee can explain. Architects from Boston were employed, and did they blunder? Our old town house was planned and built by Dublin carpenters who were competent to design and construct a building without blunders, and when in need of instruction they consulted "A. Benjamen", which they kept in their tool chests, and so they found ample direction how to construct a roof and avoid tie-beams; or do any other thing required in the carpenter's trade. The old hall was a good one.

III O III

3/10/83 Ashmelet: The second of the series of dancing assemblies is to be held at the lower hall next Saturday evening. These assemblies are under the direction of Prof. Ball of Winchester, and are to be held at intervals of two weeks during the remainder of the season

1/24/83 Winchester: The military ball called out the largest company of the season, one hundred and seven tickets being sold, while about the same number took supper at the Winchester House.

Walpole: George Long opened a dancing school in the town hall, Saturday evening. A large number were in attendance.

Chesterfield: Tuesday evening, Jan. 30th the pupils of the Centre school propose to show us what they can do in the way of getting up a social dance to which every one is cordially invited, all the schools in town in particular. Good music will be furnished and an extra good time is expected. Dancing tickets at the very low price of twenty-five cents. Let us all turn out and encourage the boys to keep the ball moving.

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## FIDDLING STATESMEN

An article found in New Hampshire Sentinel issue of Dec. 27, 1882.

There are few people who know what an important part the fiddle plays in Southern politics. Of course, the country at large knows how Bob Taylor, the boy Congressman from Tennessee, fiddled his way into office two years ago, and how he failed this time, because he thought he could run on his brains rather than his bow. Certain local people know how Uncle Jim Harris, famous for his taking ways in Fulton, snatches popular music from his fiddle in our country contests. But there are few men who know how general and how potent the fiddle is.

Several members of the present House are expert fiddlers and fiddled their way into office. Tom Watson, the brilliant member from McDuffie, is the best fiddler in the House. He says: "I have the best and most intelligent constituency in the State, in my opinion. My opponent was a good man and a good farmer, but was not a practiced speaker. I felt that speaking might be considered a sort of natural gift, or due to a profession, so I didn't press him on this point. But playing the fiddle was a purely acquired accomplishment, and incidental to no profession, and as many of my younger constituents are fond of dancing and like the music of my fiddle, I crowded him on that."

"He couldn't fiddle?"

"Oh, no! And you should have seen the look of silent despair on that good man's face as he stood in a corner of a room, while I sat on a box, like a king on his throne, and made my old fiddle talk, while the boys and girls danced to my music. I made it a rule to get every girl to promise to make her partner in the reel vote for me before she would dance with him. I tell you a fiddle is a big help in a fight where you have young folks in the question."

Mr. Buck of Lumpkin, contests the palm as a fiddler. Beyond a slight disposition to call his fiddle a violin, he is perhaps as good as Watson. He says: "My constituency is a quiet one and demanded solemn tunes on the fiddle. I had to work therefore, very carefully. One of my constituents claimed that all fiddlers went to the devil. The boys and girls told me to play and they would all follow the fiddler no matter where he went. That satisfied me. I found the miners very susceptible to music and they liked it lively and bright. As for a country break-down, where no man would think of cutting the pigeon-wing until he was eight feet in the air, you can't make the music too quick or too strong. If you've got the right motion to your elbow and get a right twist to your fingers and good rosin on your bow, you ought to get every vote in a crowd like that."

"What tunes did you find most popular?"

"The best vote-getting tune that ever came out of a fiddle is 'Mississippi Sawyer'; next one is 'Yellow Gal Come Out Tonight'".

There are very few things that a man can do that are honest and feel full of fun, that don't come handy to him somewhere or other in a political campaign.

Atlanta Constitution

# WHAT YOU MAY NEVER HAVE KNOWN ABOUT NEW ENGLAND



Sometimes in early days men brought their dogs to religious services and used them as foot warmers.

"Billiards" were forbidden in Connecticut in 1786.

Puritans sometimes displayed an odd sense of humor in naming their children. Robert New christened his two sons Nothing and Something!

There was a hair restorer put on the market in the early days; the chief ingredient was the juice of baked pork and beans.

Gov. Winthrop of Massachusetts Bay once went to Castle Island in Boston Harbor and was detained two days and nights by ice and had nothing to eat but clams.

Fainting was an art in the early days. Many women would swoon at the sight of anything unseemly or the utterance of an improper word. In fact they were taught how to faint easily and gracefully.

Portsmouth, N.H. built a cage to put in attendants at religious services who might fall asleep, chew tobacco, or be guilty of any form of misdemeanor.

Members of the Hebrew Faith came to New England early. Salvation of Israel, Newport, Rhode Island, organized in 1680, is the oldest Jewish congregation in America.

In Connecticut in 1636 a single young man who was not a public officer and who had no servants could not keep house by himself without consent of the town, under pain of 20 shillings a week.

Among early customs was that of the Watchman crying the time of night and giving an account of the weather as he made his rounds.

The first settlement in Maine was established by French men in June 26, 1604, on the island of "St. Croix, in the St. Croix River."

During services in the middle of the sermon, it was common for a newly wedded couple to stand up and slowly turn completely around to exhibit their wedding finery for the benefit of the congregation.

The first two shoemakers in the Massachusetts colony were Thomas Beard and Isaac Rickman who arrived probably in 1629.

Nine of the eleven children of Jacob Sheafe of Portsmouth, N.H. lived to the average age of 81 years.

During the Battle of Bunker Hill, the Rev. Samuel McClintock, of Portsmouth, N.H. knelt on the field with arms upraised and grey head uncovered, and while bullets whistled around him, he prayed for his country.

In 1716 there were not more than six families in Kennebunk, Maine.

In the early days dows were bred principally for their hides. The next consideration was for beef and only incidentally for milk.

## DO YOU REMEMBER?

When you thought it was all right to eat with your knife if it wasn't sharp?

When there was a little metal dingus beside your plate to rest your knife on?

When there were no lunch carrots until about September?  
When the obliging barber would bang the girls' hair "saucer fashion" free gratis?

When if you parted your hair in the middle you were a sissy?

When balloon trousers came into style there were a few men with sufficient strength of mind to refuse to wear them?

When many believed if they shaved off their moustache it was likely to affect their eyesight?

When you felt that you had taken a new lease on life when you shed your winter underwear?

When you were greatly encouraged by the discovery that you could scour the yellow edge off your celluloid collar with a little silver polish?

When among "unapproachable" bargains, Limburger cheese was advertised?

When a grocery store couldn't do business without a lot of half-peck, peck and half-bushel measures?

When high-buttoned pebble goat shoes were thought to be quite the thing for ladies' wear?

Do you remember? Really it wasn't so long ago!

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You're getting along in years when you tend to forget the things that you don't remember very well.

The only time a fisherman tells the truth is when he calls another fisherman a liar.

A secret is something you tell to only one person at a time.

# KITCHEN

## LORE

### THE WASSAIL BOWL



The wassail bowl dates back to thirteenth-century England, when the lord of the manor would play host to his tenants during the celebration of the twelve days of Christmas. The dependents living on his land, invited to the manor house, where the master would drink their health from a bowl of spiced ale, containing apples roasted to the point of bursting, and then his tenants would drink. The pulp of the apples bursting thru the skin gave an appearance of lamb's wool, and the spiced ale was so-called. The words of the toast were "Was-sail," which meant "to your health," and the accepted reply was "drink hail." This medieval symbol of hospitality was revived in England and in America to some extent, in the nineteenth century and is one of the Christmas traditions practiced at Colonial Williamsburg's hotels for the pleasure of their visitors. Wassail recipes must have varied from family to family as eggnog recipes do, today. Basically, it was hot spiced ale, wine, or cider, and could be laced with brandy at one's discretion - or indiscretion! A modern recipe, yielding about 20 punch cups:

Boil the following mixture for about five minutes to make a spicy syrup:

$\frac{1}{2}$  cup water  
1 cup sugar

2 sticks cinnamon  
3 slices lemon

Strain the syrup. Heat but do not boil: 1 pint cranberry juice & 1 pint lemon juice plus 1 quart red wine.

Then add syrup to the hot mixture of wine and cranberry-lemon juice. Serve piping hot with lemon slices.

## 20 MOST TYPICAL NEW ENGLAND DISHES

Imogene Woolcott, authoress of "The New England Cookbook" once said that the 20 most asked-for recipes of New England cookery were as follows:

- |                                    |                                     |
|------------------------------------|-------------------------------------|
| 1. Baked Indian Pudding            | 11. Red Flannel Hash                |
| 2. Boston Baked Beans              | 12. Fish Chowder                    |
| 3. Boston Brown Bread              | 13. Apple Pandowdy                  |
| 4. Parker House Rolls              | 14. Green Tomato Pickle             |
| 5. Clam Chowder                    | 15. Vermont Roast Stuffed<br>Turkey |
| 6. Johnnycake                      | 16. Cranberry Sauce                 |
| 7. Codfish Balls                   | 17. Pumpkin Pie                     |
| 8. Yankee Pot Roast                | 18. Mincemeat Pie                   |
| 9. New England Salt Fish<br>Dinner | 19. Scalloped Oysters               |
| 10. Split-pea Soup                 | 20. Broiled Lobster                 |

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A century ago in old New England a bowl of piping hot oyster stew formed the traditional Christmas Eve supper. Also, for years it was customary in the smaller towns to hold Watch Night (New Year's Eve) services at which oyster stew was served during the evening. True New England oyster stew is never thickened.

The first scalloped foods were prepared and served in large scallop shells - hence the name.

Eating fish balls for Sunday morning breakfast was once a part of Boston's tradition, like reading the Transcript or taking visitors to see the glass flowers.

The correct menu for the Fourth of July in much of New England, particularly around Boston, is fresh salmon, new peas, and boiled potatoes. Strawberry shortcake is served for dessert.

## KITCHEN HINTS

Baked potatoes will take only half as long to cook if they're first soaked in cold water for about 10 minutes.

To thoroughly clean a tea or coffee strainer stand it in boiling water with a little bicarbonate of soda, and leave it for an hour or two.

To remove rust stains from an enamel pot, rub with a cut piece of lemon, then wash out pot with soap and water.

Turn plain store-bought cake into an extra fancy dessert by crushing peanut brittle finely, then folding into whipped cream as an icing.

Two tablespoons of any dry red wine added to waffle batter gives it a delicious flavor.

Did you know? Mild cheese refers to the degree of curing (or ripening) and the term is generally applied to cheddar cheese - - - Sharp, or "aged" cheese is cured longer and held at a specific temperature and humidity.

When an old cedar chest has lost its fragrance, you can partly restore it by rubbing the surface with sandpaper.

To prevent dripping when pouring from a bottle, first, rub the rim of the bottle with clean wax paper.

Iodine stains will come off hands if rubbed with slice of lemon.

If a picture or a mirror always hangs crookedly, paste a piece of coarse sandpaper on the inside bottom edge with the rough side facing the wall.

A tiny bit of oregano will add great flavor to spaghetti sauce.

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The 17th New England Square Dance & Round Dance Convention will feature a BICENTENNIAL COSTUME BALL, Thursday Evening, April 22, 1976, South Portland, Maine, High School, 8:30 p.m. Callers: Ralph Page, Dick Leger Joe Casey & Roger Whynot, Charlie Baldwin, M.C. Free to all registered dancers of the convention. Appropriate costume requested, from 1775 - 1900. It promises to be a gala event. Live music.

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